

COMPOSITIONS BY HOMER N BARTLETT



VOCAL MUSIC.

A Beauteous Vision. Soprano,	35
Come to me, Dearest. Sop. in D. M.-Sop. in C.	35
Come unto me. Sacred Song. Sop. in F. Alto in E _b ,	35
The same, with Violin or Flute or 'Cello. Sop. in F. Alto in E _b ,	50
Contemplation. e. f. Mezzo-Soprano,	50
Dearest Robin. Mezzo-Soprano,	40
Fairy's Slumber Song. Soprano,	50
Finland Love Song. Bass,	50
Good Night! Dear one. e. g. Sop. in E _b . M.-Sop. in D _b ,	50
Gray are Love's gentle Eyes. Sop. or Ten.	50
I hear the Brooklet murmur. e. g. Sop. in A _b . M.-Sop. in F,	35
Just a Little. Sop. in E _b . M.-Sop. in D _b ,	50
Laughing Eyes. Concert Song. M.-Sop. (or Baritone),	50
Moonbeams. Soprano,	50
My Dreams are of thee. Soprano,	50
O Lord, be merciful! Sacred Song. Sop. in D. M.-Sop. in C,	75
O Lord God, hear my Prayer. Sacred Song. Adapted to an Etude of Cramer. With Violin, Piano and Organ,	1 00
Refuge of my Soul. Sacred Song. Sop. in D _b . M.-Sop. in B _b . Alto in A _b ,	50
Rosebud. e. g. Sop. in A _b . M.-Sop. in F,	35
Say yes, Mignon, say yes. Mezzo-Soprano,	40
Thy dear Eyes. Sop. in A _b . M.-Sop. in F. Alto in E _b ,	50
What means this Tear so lonely. e. g. Mezzo-Soprano,	40
Three Sacred Songs for Alto :	
No. 1. I heard the Voice of Jesus say,	50
No. 2. Nearer, my God, to Thee,	50
No. 3. Just as I am,	35
The same 3 Songs transposed for Soprano.	
Forever with the Lord. Sacred DUET for Soprano and Alto,	50

NEW YORK · G. SCHIRMER

To Mrs. D. H. STEWART.

Thy dear eyes.

(MEZZO-SOPRANO.)

HOMER N. BARTLETT.

Simplice.

Voice.

Piano.



I want no stars in heav'n to guide me, I need no moon, no sun to



shine, While I have you, sweet-heart be-side me, While I know that you are



mine. I need not fear what-e'er be-tide me, For straight and

cresc.

sweet my path-way lies, I want no stars in heav'n to

con passione.

guide me While I gaze in your dear eyes, I want no

ff

stars in heav'n to guide me, While I gaze in your dear

ff *dolce e con espr.*

sotto voce.

ff *p dolce e con espr.*

eyes.

a tempo.

I hear no

rall.

birds at twilight call - ing, I catch no mu - sic in the streams, But when your

gold - en words are fall - ing, When you whis - per in my dreams; Then ev - ry

cresc.

sound of joy en - thrall - ling Speaks in your dear voice a -

f

lone. 'Tis then I hear your fond lips call - ing, When you

f *crese.*

speak to me, mine own; 'Tis then I hear your fond lips

f

call - ing, When you speak to me, mine own.

lento. *sotto voce.* *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "I want no king - dom where thou art, love, I want no". The piano accompaniment includes the marking *molto rall.* (molto rallentando) in the left hand.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "throne to make me blest, And while with - in thy ten - der heart, love, Thou wilt". The piano accompaniment continues with its complex texture of beamed notes.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "take my heart to rest: For kings must play a weary part, love, And thrones must". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

ring with wild a-larms; Know thou the king-dom of my heart, love, Lies with-

ff in thy lov-ing arms; Knowthou the king-dom of my heart, love, Lies with- *ff dolce e*

con espress. in thy lov-ing arms.

rall.

FOUR SUCCESSFUL SONGS FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

To Miss Genevra E. Johnston, Chicago, Ill.

ENTREATY. (A LOVE-SONG.)

Revised Edition.

Words by IRA ALLEN, JR.

Music by WILSON G. SMITH.

Andante con molta espressione.

VOICE. *ten.* Last

PIANO. *p e legato*

night I dreamed your gold - en hair Lay soft a - gainst my
face, And that your flag - o - ve In my hands Had

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Assigned, 1909, to G. Schirmer.

Also published for low voice in Eb

Price 60 cents

Text by
W. A. Fraser

De Coppah Moon

Harry Rowe Shelley

Moderato con moto

Piano

(humming)

When de cot - ten - field am sleepin' m 'Noth de moon, de
coppah moon, I see de gob - fin go a - creepin' m In de blood - red
light ob de moon. My lub is waitin', a - wait-in' for me Where do pine am sighin' a

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Also published for Low voice in Db. Price 60 cents

Bandanna Ballads

A Plantation Hymn

Words by
Howard Weeden

Sidney Homer. Op. 22, No. 3.
Original key

Lento

VOICE. *mf molto legato*

PIANO. *mf molto legato*

Far down the west still glows the light, Tho' else - where it is
night. The fields are qui - et as the stars, Save some - one at the
bars, Whose full heart, quiv - ring to the brim, Flows o - ver in a hymn. It

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Bandanna Ballads

Mammy's Lullaby

Words by
Howard Weeden

Sidney Homer. Op. 22, No. 4
Original key

Andante con moto

VOICE. *p molto legato*

PIANO. *p molto legato*

"Swing low, swing low, sweet Chariot, low e - nough To
give some heav - ly rest To dis poor rest - less lit - tle one. Dat
sobs on Mammy's breast. "Swing low, swing low, sweet Chariot, wid your load Of

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Price 50 cents

High Voice in A flat. Med. Voice in F